Placing "Nahusha, the Five Tribes, Saraswati and Ilaspade" terms together

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Rigvedic Poets in their composed **Songs of Praise** have regularly lauded the **Deities of their Imaginations**. Although in some hymns, we find the names of some of the Composers of the Poems, but surprisingly, in their poetry they did not give proper account of the life-style of Priestly People. However, in some verses, they also included several human characters like the kings/tribe leaders who ruled different regions at that time and some geographical features such as rivers, oceans and mountains etc. In the present essay, an attempt has been made to throw light on the relationship of some human beings i.e. **Nahusha** and the **Five Tribes** with the geographical features i.e. **Saraswati** and **Ilaspade** noticed in **Rigved** so as to know more about the **history and geography** of the **pre-Rigvedic and Rigvedic periods**.

Please keep it in mind that the sequence of the **Ten Mandalas of Rigved** is taken as, Mandala-**2**, **3**, **4**, **6**, **7**, **5**, **8**, **9**, **1** and **10**.

I. Nahusha/Nahusa (नहुष) and the Five Tribes of Rigved:

The dictionary meaning of the Sanskrit word **Nahusha/Nahusa** (**नहुष**) is **neighbour** or **kinsman**. **Table-1** gives the information on the appearance of the term **Nahusha** and its variants in the different Mandalas of **Rigved [1]**.

Table-1

Mandala Number	Verses wherein the term Nahusa/Nahusha is found
6	Rv-6.22,10; Rv-6.26,7; Rv-6.46,7
7	Rv-7.6,5; Rv-7.95,2
5	Rv-5.12.6; Rv-5.73,3
8	Rv-8.6.24; Rv-8.8,3; Rv-8.46,27
9	Rv-9.88,2; Rv-9.91,2
1	Rv-1.31.11; Rv-1.100,16; Rv-1.122,8; Rv-1.122,10; Rv-1.122,11
10	Rv-10.49,8; Rv-10.63,1; Rv-10.80,6; Rv-10.99,7

Please note that in the **First Three Early Mandalas**, i.e. Mandala-**2**, **3**, and **4**; there is no mention of the term **Nahusha**.

The Last Mandala Composer in the verse given below has introduced **Nahusha** as the **father of Yayati**.

Rv-10.63,1: *parāvato ye didhiṣanta āpyaṃ manuprītāso janimāvivasvataḥ* |
*yayāterye **nahuṣyasya** barhiṣi devā āsate teadhi bruvantu naḥ* ||

प॒रा॒व॒तो॒ ये दिधि॑षन्त॒ आप्यं॑ मनु॒ंप्रीतासो॒ जनि॑मा वि॒वस्व॑तः । य॒या॒ते॒र्ये नं॑हु॒ष्यं॑स्य ब॒र्हिषि॑ दे॒वा आस॑ते॒ ते अधि॑ ब्रुवन्तु नः ॥

May they who would assume kinship from far away, Vivasvan's generations, dearly loved of men,
Even the Gods who sit upon the sacred grass of **Nahusa's son Yayati**, bless and comfort us.

Generally speaking, **Nahusha/*Nahusa*** is one of the less discussed characters of **Rigved** and is also frequently overlooked by the most of the Rigvedic commentators as the entity lived during **pre-Rigvedic time** and hence had no direct role in making the text or shaping the **Songs of Praise**.

Hence the fundamental question comes up, "why did the generations of Rigvedic Poets frequently mention the name of a pre-Rigvedic character '**Nahusha/ नहुष**, in the several songs composed by them?"

Before knowing the answer of the afore-stated question, it is essential to understand how the Poets have disclosed the relationship of **Nahusha** with the other characters of **Rigved**.

Take a serious look at the following verse that belongs to **Mandala-6**.

Rv-6.46,7: *yadindra **nāhuṣīṣv**ānojo nṛmṇaṃ ca **kṛṣṭiṣu** |*
*yad vā**pañca kṣitīnāṃ** dyumnamā bhara satrā viśvāni pauṃsyā* ||

यदिं॑न्द्र॒ नाहु॑षी॒ष्वाँ ओजो॑ नृ॒म्णं च॑ कृ॒ष्टिषु॑ । यद्वा॒ पञ्च॑ क्षिती॒नां द्यु॒म्नमा भ॑र स॒त्रा विश्वा॑नि॒ पौंस्या॑ ॥

All **strength and valour** that is found, **Indra**, in **tribes of Nahusas**, and all the splendid fame that the **Five Tribes** enjoy.
Bring, yea, all manly powers at once.

Here the Poet has revealed the true relationship between ancient king ***Nahusa*** and the **Five Tribes** who are said to be brave and powerful warriors like their ancestor **Nahusha**.

Please note that above reference belongs to **Mandala-6**, one of the **Five Early Mandalas of Rigved** that was composed by **Bharadwaja.** It is believed that the Poet **Bharadwaja** is from the clan of the pre-Rigvedic Rishi **Angirasa**.

Additionally, in another verse of the **same Mandala**, the Composer has spoken about the **braveness of People of Nahusha**.

Rv-6.26,7: *ahaṃ cana tat sūribhirānaśyāṃ tava jyāya indra sumnamojaḥ* |
tvayā yat stavante sadhavīra ***vīrāstrivarūthena nahuṣā śaviṣṭha*** ||

अ॒हं च॒न तत्सू॒रिभि॑रानश्यां॒ तव॒ ज्याय॑ इन्द्र सु॒म्नमोज॑: । त्वया॒ यत्स्तव॑न्ते सधवीर वी॒रास्त्रि॒वरू॑थेन॒ नहु॑षा शविष्ठ ॥

May I too, with the liberal chiefs, O Indra, acquire thy blin supreme and domination,
When, **Mightiest**! Hero-girt! **Nahusa heroes boast them** in thee, the triply-strong Defender.

Bharadwaja the Poet of verse **Rv-6.26,7** has also hinted at the valour and strength of the people of **Nahusha** (तवया यत सतवन्ते सधवीर **वीरास्त्रिवरूथेन नहुषा शविष्ठ**). It means to say that, the **Five Tribes** carried the traits of their great warrior ancestor, ***Nahusa***/**Nahusha**.

From the content of the above two verses, it is crystal clear that the Rigvedic Poets have treated **pre-Rigvedic** king **Nahusha** as the **ancestor of the Five Tribes of Rigved** who were the brave people like their famous forefather.

Following verses taken from the different Mandalas exhibit that the Poets from different generations and families have considered the **Five Tribes** as the descendants of **Nahusha /*Nahusa*** and even the **Last Mandala Poet** has identified them as the **People of Nahusha**.

Rv-7.6,5: *yo dehyo anamayad vadhasnairyo aryapatnīruṣasaścakāra* |
sa nirudhyā ***nahuṣo*** *yajvo aghnirviśaścakre balihṛtaḥ sahobhiḥ* ||

यो दे॒ह्यो३अनं॑मयद्व॒धस्नै॒र्यो अ॒र्यपं॑त्नीरु॒षसं॑श्चकार॑ । स नि॒रुध्या॒ नहु॑षो य॒ह्वो अ॒ग्निर्विशं॑श्चक्रे बलि॒हृत॒: सहो॑भिः ॥

Him who brake down the walls with deadly weapons, and gave the Mornings to a noble Husband,
Young Agni, who with conquering strength subduing the **tribes of Nahusa** made them bring their tribute.

The verse **Rv-7.6,5** describes that the **Tribes of Nahusha** attended **Yajna** along with their wives (the Poet has used term **अर्यपत्नी/ *aryapatnī***) and paid tributes to the Priests. This has happened only after the defeat of the members of the **Five Tribes** in the **War of Ten kings.**

Vasistha, the **Mandala-7** Poet through the verse **Rv-7.6,5** has told us that the **tribes of Nahusha** (**स निरुध्या नहुषो यज्वो**) brought the tributes for the Priest, probably after their defeat in the war at the hands of **Bharata king Sudasa and Tritsu**.

Rv-5.12,6: *yas te aghne namasā yajñam īṭṭa ṛtaṃ sa pāty aruṣasya vṛṣṇaḥ* |
tasya kṣayaḥ pṛthur ā sādhur etu prasarsrāṇasya nahuṣasya śeṣaḥ ||

यस्तें अग्ने नमंसा यज्ञमीट्टं ऋतं स पांत्यरुषस्य वृष्णः । तस्य क्षयः पृथुरा साधुरेंतु प्रसस्रांणस्य नहुंषस्य शेषः ॥

He who pays sacrifice to thee with homage, O Agni, keeps the Red Steer's Law eternal;
Wide is his dwelling. **May the noble offspring of Nahusa** who wandered forth come hither.

Atri, the **Mandala-5** Poet in the verse **Rv-5.12,6** has mentioned that the remaining **descendants of Nahusa (नहुषस्य शेषः** means the survivor of **Nahusa's tribes** after the **War of Ten Kings**) who move here and there, should attend **Yajna** to praise **God Agni.**

RV-5.73,3: *īrmānyad vapuṣe vapuś cakraṃ rathasya yemathuḥ* |
paryanyā nāhuṣā yugā *mahnā rajāṃsi dīyathaḥ* ||

ईर्मान्यद्वपुंषे वपुंश्चक्रं रथंस्य येमथुः । पर्यन्या नाहुंषा युगा मह्ना रजाँसि दीयथः ॥ ५.०७३.०३

Another beauteous wheel have ye fixed there to decorate your car.
With others through the realms ye roam in might unto the **neighbouring tribes**.

In the verse **Rv-5.73,3** too**;** the Poet from **Atri clan** has again referred to the **Five Tribes** as the **descendants of Nahusha** (**नाहुंषा युगा**).

Verses from **Mandala-8** also convey similar views.

Rv-8.6.24; *uta tyadāśvaśvyaṃ yadindra* ***nāhuṣīṣvā*** |
agre vikṣupradīdayat ||

उत त्यदाश्वश्व्यं यदिन्द्र नाहुंषीष्वा । अग्रें विक्षु प्रदीदयत् ॥

And, Indra, grant us all that wealth of fleet steeds which shone bright of old,
Among the **tribes of Nahusas**.

Rv-8.8,3; *ā yātaṃ* ***nahuṣas*** *paryāntarikṣāt suvṛktibhiḥ* |
pibāthoaśvinā madhu kaṇvānāṃ savane sutam ||

आ यांतं नहुंषस्पर्यान्तरिक्षात्सुवृक्तिभिः ।पिबांथो अश्विना मधु कण्वांनां सवंने सुतम् ॥

Come hither from the **Nahusas**, come, drawn by pure hymns, from mid-air.
O **Asvins,** drink the savoury juice shed in the **Kanvas'** sacrifice.

Rv-9.88,2: *sa īṃ ratho na bhuriṣāḷ ayoji mahaḥ purūṇi sātaye vasūni* |
ādīṃ viśvā ***nahuṣyāṇi jātā*** *svarṣātā vana ūrdhvā navanta* ||

स ईं रथो॒ न भुरि॒षाळ॑योजि म॒हः पु॒रूणि॑ सा॒तये॒ वसू॑नि । आदी॑ विश्वा॑ नहु॒ष्या॑णि जा॒ता स्व॑र्षाता॒ वन॑ ऊ॒र्ध्वा न॑वन्त ॥

Like a capacious car hath it been harnessed, the Mighty; to acquire abundant treasures.
Then in the sacrifice they celebrated **all triumphs won by Nahusa in the battle**.

The Poet of **Soma Pavamana Mandala** in the verse **Rv-9.88,2** has used the phrase **नहुष्याणि जाता/** ***nahuṣyāṇi jātā*** to attest their identity as the **Tribes of Nahusha**.

Rv-9.91,2: *vītī janasya divyasya kavyairadhi suvāno* ***nahuṣyebhirinduḥ*** |
pra yo nṛbhiramṛto martyebhirmarmṛjāno.avibhirghobhiradbhiḥ ||

वी॒ती जन॑स्य दि॒व्यस्य॑ क॒व्यैरधि॑ सुवा॒नो न॑हु॒ष्येभि॒रिन्दुः॑ । प्र यो नृभि॑र॒मृतो॒ मर्त्येभिर्मर्मृजा॒नोऽवि॑भि॒र्गोभि॑र॒द्भिः ॥

The drop of Soma, pressed by wise **Nahusyas,** becomes the banquet of the Heavenly People, Indu, by hands of mortal men made beauteous, immortal, with the sheep and cows and waters.

In the verse **Rv-9.91,2**; the Poet has depicted that the **wise people of the Nahusha's clan** extract the most favourite **juice of Vedic People** by pressing **Soma plant**.

Rv-1.100,16*: rohicchyāvā sumadaṃśurlalāmīrdyukṣā rāya ṛjrāśvasya* |
vṛṣaṇvantaṃ bibhratī dhūrṣu rathaṃ mandrā ciketa ***nāhuṣīṣu*** *vikṣu* ||

रो॒हिच्छ्या॒वा सु॒मदं॑शुर्लला॒मीर्द्युक्षा रा॒य ऋ॒ज्राश्वस्य । वृष॑ण्वन्तं॒ बिभ्र॑ती धू॒र्षु रथं॑ म॒न्द्रा चि॑केत॒ नाहु॑षीषु वि॒क्षु ॥ १.१००.१६

The red and tawny mare, blaze-marked, high standing, celestial who, to bring Rjrasva riches,
Drew at the pole the chariot yoked with stallions, joyous, among the hosts of men was noted.

The Poet of **Mandala-1** verse **Rv-1.100,16** has specifically mentioned that some **People of *Nahusa*** clan hosted **Yajna** described as under.

First line of the verse **Rv-1.100,16** depicts **Indra** brings gifts for **Rjrasva**. However, in the second line of the above verse, the Singer has brought out **two factual aspects**.

a. **Ratha** is pulled by **Bull/** ***vṛṣaṇvantaṃ*** and not by ***Asva*****.**
b. **The Tribes of Nahusha are the host of Yajna.**

Now we shall take a close look at the **Last Mandala verse** specifically to understand, how important the ancient character **Nahusha**/***Nahusa*** was for the **Vedic Priests/Poets**.

Mandala-10 verse taken from the hymn addressed to **Agni** informs us who the people lived during the period of **Late Mandalas** show keen interest in performing **Yajna** ritual.

Rv-10.80,6: *agniṃ viśa īḷate **mānuṣīryā** agniṃ **manuṣo nahuṣo** vijātāḥ |*
__agnirgāndharvīṃ__ pathyāṃ __ṛta__syā__gner__ghavyūtir__ghṛta__ ā niṣattā ||

अग्निं विश ईळते मानुषीर्या अग्निं मनुषो नहुषो विजाताः | अग्निर्गान्धर्वीं पथ्यां रतस्याग्नेर्गव्यूतिर्घृत आ निषत्ता ||

Races of human birth pay Agni worship, men who have **sprung from Nahusa's** line adore him.
Stabilised in **holy oil** is Agni's **pasture**, on the **Gandharva path** of **Law and Order**.

Through the verse **Rv-10.80,6** Poet tells us that the **people who are originated from Manu**, and the **men who belonged to lineage of Nahusha/Nahusa** worship **Agni** (of **Yajna**) with full devotion. As per **Rta**/the **eternal order**, now **Agni** got stabilised in the **Gandharva's** region too in the **pasture/green land** where **grita/ghee** is available in the large quantity.

Here the **People from the Nahusha's clan** actually means the **Five Tribes of Rigved** who are nothing but the **Kshatriyas** or **Warrior class** individuals as after **Mandala-5**, no one from **Bharata lineage** is seen in action. Hence in the **Last Four Mandalas of Rigved,** some **Tribes of Nahusha** or some of the **Five Tribes of Rigved** automatically became the torch-bearers the **Vedic Ideology**, who actively supported and participated in the **Yajna** rituals performed by the Rigvedic Priests. In other words, based on the occupation, the **Last Mandala Poet** of the said verse has divided the **Rigvedic Aryas** into two categories as given below.

1. Manu's Clan——------Priests/Brahmins/Thinkers/Philosophers.

2. Nahusha's Clan---- Ruling Class/Warriors/Kshatriyas/Fighters.

Now it is time to get proper information on the **Five Tribes of Nahusha** and their role during the period of composition of the **Ten Mandalas of Rigved**. Information collected from the **hymns of Ten Mandalas** on the various terms used by different Composers to designate the **Five Tribes** is given below.

Pancha Bhuma: Rv-7.69,2

Pancha Charshini-Rv-5.86,2; Rv-7.15,2; Rv-9.101,9

Pancha Krishti: Rv-2.2,10; Rv-4.38,10; Rv-10.60,4; Rv-10.119,6; Rv-10.178,3

Pancha Kshiti: Rv-1.7,9; Rv-1.176,3; Rv-5.35,2; Rv-6.46,7; Rv-7,75,4

Paancha-Janya: Rv-1,100,12; Rv-1.117,3; Rv-5.32,11; Rv-7.72,5; Rv-8.63,7; Rv-9.66,20

Pancha Janeshu (or **Janeshu Panchasu**): Rv-3.37,9

Pancha Jana: Rv-1.89,10; Rv-3.59,8; Rv-6.11,4; Rv-6.51,11; Rv-7.79,1; Rv-8.32.22;

Rv-9.65,23; Rv-9.92,3; Rv-10.45,6; Rv-10.53,4; Rv-10.53,5

Pancha Jata: Rv-6,61,12; Rv-10.55,2

Pancha Pradisha: Rv-9.86,29

Pancha Manusha: Rv-8.9,2

Here the probable meanings of the above Rigvedic terms are as given below [2].

Bhuma/Pradisha----Lands/countries/states

Jana/Jannya/Janeshu ---People/men

Charshani and Jata ----Tribe, class, race, kind, man.

Kshiti ----- Regions. Settlements, nations.

Krishti -----Races of men, men.

As a matter of fact, only the Composer of the verse **Rv-1.108,8** in a single verse has disclosed the names all **Five Tribes of Rigved** as **Anu**, **Druhyu**, **Puru**, **Turvasa** and **Yadu**.

Rv-1.108,8*: yad**indrāgnī yaduṣu turvaśeṣu yad druhyuṣvanuṣu pūruṣu** sthaḥ* |
ataḥ pari vṛṣaṇāvā hi yātamathā somasya pibataṃ sutasya ||

यदिन्द्राग्नी॒ यदु॑षु तु॒र्वशे॑षु॒ यद्द्रु॒ह्युष्वनु॑षु पू॒रुषु॒ स्थः । अत॒ः परि॑ वृषणा॒वा हि या॒तमथा॒ सोम॑स्य पिबतं सु॒तस्य॑ ॥

If with, the **Yadus**, **Turvasas**, ye sojourn, with **Druhyus**, **Anus**, **Purus**, **Indra-Agni**!
Even from thence, ye mighty Lords, come hither, and drink libations of the flowing Soma.

Once the names of the **Five Tribes of Nahusha** are known, then it is easy locate the verses pertaining to them in the text. **Table-2** provides information on the same [1].

Table-2

Name of the Nahusha Tribe	*Verse numbers wherein the specific Tribe name appears*
Anu	**Rv-6**.62,9; **Rv-7**.18,13; Rv-7.18,14; **Rv-5**.31,4; **Rv-8**.4,1; Rv-8.10,5; Rv-8.74,4; **Rv-1**,108,8
Druhyu	**Rv-6**.46,8; **Rv-7**.18,6; Rv-7.18,12; Rv-7.18,14; **Rv-8**.10,5; **Rv-1**,108,8
Puru	**Rv-4**.21,10; Rv-4.38,1 and 3; **Rv-4**.39,2; **Rv-6**.20,10; Rv-6.46,8, **Rv-7**.5,3; Rv-7.8,4; Rv-7.18,13; Rv-7.19,3; Rv-7.96,2; **Rv-5**.17,1; **Rv-8**..64,10; **Rv-1**.59,6; Rv-1.63,7; Rv-1,108,8; Rv-1.129,5; Rv-1.130,7; Rv-1.131,4;; **Rv-10**.4,1; Rv-10.48,5.
Turvasa	**Rv-4**.30,17; **Rv-6**.20,12; Rv-6.27,7; Rv-6.45,1; **Rv-7**. 18,6; Rv-7.19,8; **Rv-5**.31,8; **Rv-8**.4,1; Rv-8. 4,7; Rv-8. 4,19; Rv-8.7,18; Rv-8.9,14; Rv-8.10,5; Rv-8.45,27; **Rv-9**. 61,2; **Rv-1**. 36,18; Rv-1.54,6; Rv-1.108,8; Rv-1.174,9; **Rv-10**.49,8; Rv-10.62,10.
Yadu	**Rv-4**.30,17; **Rv-6**. 20,12; Rv-6.45,1; **Rv-7**.19,8; **Rv-5**.31,8; **Rv-8**.1,31; Rv-8. 4,7; Rv-8.6,46; Rv-8.6,48; Rv-8.7,18; Rv-8.9,14; Rv-8.10,5; Rv-8.45,27; **Rv-9**. 61.2; **Rv-1**.36.18; Rv-1.54.6; Rv-1,108,8; Rv-1.174.9; **Rv-10**. 49.8; Rv-10.62.10.

It is to be noted here that in the **Mandala-2** and **3**, by name, none of the **Five Tribes** has been mentioned. However, the generic references of the **Five Tribes** are found in these **Two Early Mandalas** as well. This may be due to the fact that the **Priests** and **Bharatas** had no direct contact with the **Five Tribes**.

Mandala-6 Poet through the verse **Rv-6.22,10** has described the **People of Nahusha** as the **Aryas** who are not in good terms with the members of the Priestly Community and the **Bharatas**, the Ruling class who whole-heartedly supported the Rigvedic Priests during the period of the **Five Early Mandalas**.

Rv-6.22,10: *ā saṃyatamindra ṇaḥ svastiṃ śatrutūryāya bṛhatīmamṛdhrām* |
*yayā **dāsānyāryāṇi vṛtrā karo vajrin sutukā nāhuṣāṇi*** ||

आ सुंयतमिन्द्र णः स्वस्तिं शंत्रुतूर्यांय बृहतीममृंध्राम् । यया॒ दासा॒न्यार्याणि वृत्रा करौं वज्रिन्सुतुका॒ नाहुंषाणि ॥

Give us confirmed prosperity, O Indra, vast and exhaustless for the foe's subduing. Strengthen therewith the **Arya's hate** and Dasa's, and let the arms of **Nahusas** be mighty

Use of the phrase ***āryāṇi vṛtrā karo vajrin sutukā nāhuṣāṇi/*** **आर्याणि वृत्रा करो वज्रिन सुतुका नाहुषाणि** in the above verse manifests that the **Tribes of Nahusha** exhibited **the mentality of Vritra** (the mythical enemy of the Vedic People) and hence from the point of views of the Priests, at that time, the **Five Tribes of Nahusha** can be called as the **Bad Aryas**.

Then a fresh question crops up, "**when or why did the Five Tribes become the adversaries of the Vedic Priests?**"

Vasistha, the **Lead Composer** of **Mandala-7** in the composed **War hymns** has tried to address the issue of enmity between the **Five Tribes,** and the **Priests**/**Bharatas**.

- Poet **Vasistha** in the verse **Rv-7.18,16** has brought out the fact that the **Ten Kings** that included the **Five Tribes** did not believe in God **Indra** (***anindraṃ*** **/ अनि॒न्द्रं**). **Griffith [1]** has described them as **Indra-denier**.
- Composer from **Vasistha clan** in the verse **Rv-7.83,7** has described that the **Ten Kings** had no interest in performing **Yajna** (***daśa rājānaḥ samitā ayajyavaḥ***).

In other words, the **Ten Kings** that included the **Five Tribes of Nahusha** who opposed the North-ward movement of Bharata king **Sudasa** and hence went for a war with the latter, had **no liking** for God **Indra** and **Yajna** the two important aspects of the ancient **Vedic Philosoph**y and hence they were at loggerheads with the **Priests/Bharatas**.

As per the content of the verses **Rv-4.18,11** and **Rv-8,96,16**; when the **pre-Rigvedic Rishis** inducted a new warrior God **Indra** into the old Vedic Philosophy to smite **Vritra** (personification of Drought), then a section of Vedic Society probably the ruling class led by king **Nahusha** opposed the entry of **Indra** as the new Supreme Deity replacing **Seven Adityas**. Therefore, the **Five Tribes** the descendants of **Nahusha** did not believe in **Indra** and **Yajna**.

However, **Vasistha** the Poet of **Mandala-7** in the verse **Rv-7.6,5** has mentioned that the **Leaders of these Five Independent Warrior Tribes** attended **Yajna** with wives and accepted the **Supremacy of Indra** but only after their loss in the **War of Ten kings** to the combined army of **Bharata king Sudasa** and **Tritsu** (refer to **Mandala-7** hymns **Rv-7.18**; **Rv-7,33** and **Rv-7.83** for details on War); and brought tributes for the Priests in **Yajna.**

In addition to some verses from **Mandala-7**; many verses of the Late Mandalas such as **Rv-5.32,11**; **Rv-5.34,5**; **Rv-8.9,2**; **Rv-8.10,5**; **Rv-8.32,22**; **Rv-8.63,7**; **Rv-9.65,23**; **Rv-9.66,20**; **Rv-9.86,29**; **Rv-9.92,3**; **Rv-9.101,9**; **Rv-10.45,6**; **Rv-10.54,4 -5**; **Rv-10.55,2**; **Rv-**

10.60,4 and **Rv-10.119.6** do manifest that **some of the Leaders of Five Tribes** attended **Yajnas** organised by the Priests from time to time which proves that they had become the **followers of Vedic Ideology**.

Please note that the hymn **Rv-1.108** is dedicated to **Indra and Agni** and the content of the verse **Rv-1.108,8 (**wherein the names of the **all Five Tribes** are found at one place), also includes terms **Indra** and **Agni** in it. It means to say that, now, the **Five Tribes of Nahusha** (**Anu**, **Druhyu**, **Puru**, **Turvasa** and **Yadu**) like the Vedic Gods **Indra** and **Agni** (of **Yajna**).

The most striking observation here is the presence of a very special phrase **"Agni of Anu"** in the verse **Rv-8.74,4** manifesting involvement of **Anu** in a special **Yajna**. This is the **only reference** in the entire **Rigved** in which the leader of **Anu** tribe has been highlighted on the occasion of a **special Yajna**. No such reference is found about the **Druhyu tribe.** In fact, after **Mandala-8**, in the **Last Three Mandalas** (**Mandala-9**, **1** and **10**), there is no **active reference** indicating the members from the **Anu** and **Druhyu** tribes were present at the time of **Yajna** performed by the Priests (**Rv-1.108** hints at generic reference and not specific one). Hence it can be said that after the period of **Mandala-8**, **Anu** and **Druhyu** tribes would have migrated out of the **Rigvedic Territory** defined by the two verses **Rv-10.75,5** and **Rv-10.75,6**.

Now take a fresh look at the **Last Mandala verse** given below.

Rv-10.49,8: *ahaṃ saptahā **nahuṣo nahuṣṭaraḥ** prāśrāva yaṃ śavasā**turvaśaṃ yadum** |*
ahaṃ nyanyaṃ sahasā sahas karaṃ navavrādhato navatiṃ ca vakṣayam ||

अ॒हं सं॑प्त॒हा नहु॑षो॒ नहु॑ष्टरः प्राश्रा॑वय॒ं शव॑सा तु॒र्वशं॒ यदु॑म् । अ॒हं न्यन्यं सह॑सा॒ सह॑स्करं॒ नव॒ व्राध॑तो नव॒तिं च॑ वक्षयम् ॥

Stronger am I than **Nahus**, I who slew the seven: I glorified with might **Yadu and Turvasa**.
I brought another low, with strength I bent his strength: I let the mighty nine-and-ninety wax in power.

In the verse **Rv-10.49,8;** in addition to **Yadu** and **Turvasa (**of the **Five Tribes fame)**, the Composer has mentioned the name of ancient warrior king ***Nahusa*** (appears **twice**), and also compared the brave acts of God **Indra** with the past work of king **Nahusha.** Presence of the terms **Yadu** and **Turvasa** along with ancient king **Nahusha** and God **Indra** signals that the Poet has proper knowledge of the old history of Vedic people including the events that took place during **pre-Rigvedic era**. Content of the above verse implicitly tells us that king **Nahusha** was the man behind the **early split of Vedic Community** that occurred when **Indra** was declared as the **Supreme God** by the **pre-Rigvedic Rishis** like **Angirasa and Bhrigu**.

II. **<u>Saraswati</u> and <u>Ilaspade</u> terms signify the historical geography of Rigved:**

Geographical Features represent the physical characteristics of a specific area, and include natural formations such as river, plain, mountain, valley, ocean etc. and even the man-made structures like dams, roads, colonies etc. In the present section, we shall discuss about the Rigvedic terms **Saraswati** and **Ilaspade** to explore their relationship with the Vedic People.

a. Saraswati:

With the exception of **Mandala-4 Poets**, the Composers of remaining **Nine Mandalas of Rigved,** on several occasions through the composed **Poems of Praise** have glorified the geographical character **Saraswati**. In **Rigved**. There are more than 70 references about the river and it is the **only Rigvedic River that has been lauded by the Poets through the three dedicated hymns (Rv-6.61; Rv-7.95 and Rv-7. 96**). Practically speaking, since **pre-Rigvedic era**, river **Saraswati** was known to the ancestors of the Poets and therefore, some Composers have given **her** the status of **Mother** so as to indicate a long-lasting relationship the generations of Vedic People had with **her**. In fact, the Earliest Mandala Composer in the verse **Rv-2.41,16** has called **Saraswati** as the **Best Mother**, **Best River** and **Best Goddess** as well. From the content of the verse **Rv-10.75,5**; it is evident that river **Saraswati** is placed between the two eastern region rivers; i.e. river **Yamuna** on the east-side and river **Sutudri** on the west-side.

As a matter of fact, the **Mandal-6** Poet in the hymn **Rv-6.61** dedicated to **Saraswati** has termed **her** as the **dearest** (***priyā priyāsu***) among the **seven key streams** known to him.

Rv-6.61,10: *uta naḥ **priyā priyāsu saptasvasā** sujuṣṭā* | ***sarasvatī stomyā** bhūt* ||

उ॒त नः॑ प्रि॒या प्रि॒यासु॑ स॒प्तस्वं॑सा॒ सुजु॑ष्टा । सर॑स्वती॒ स्तोम्यां॑ भूत् ॥

Yea, she most **dear amid dear stream**, **Seven-sisters**, graciously inclined,

Sarasvati hath earned our praise.

In reality, **Saraswati**, the mountain origin river was **rain-fed** and this aspect has been cryptically brought out by the **Mandala-6** Composer in the verse **Rv-6.49,7 [1]**.

Rv-6.49,7: ***pāvīravī kanyā** citrāyuḥ sarasvatī vīrapatnī dhiyaṃ dhāt* |

grābhirachidraṃ śaraṇaṃ sajoṣā durādharṣaṃ ghṛṇate śarma yaṃsat ||

पावी॑रवी क॒न्यां चि॒त्रायु॒: सर॑स्वती वी॒रप॑त्नी॒ धियं॑ धात् ।ग्राभि॒रच्छि॑द्रं शर॒णं सु॒जोषां॑ दुरा॒धर्षं॑ गृण॒ते शर्म॑ यंसत् ॥

So may **Sarasvati**, the Hero's Consort, brisk with rare life, the **lightning's Child**, inspire us,

And, with the Dames accordant, give the singer a refuge unassailable and flawless.

The phrase ***Paviravi Kanya*** literally means the **Daughter of Lightning**. As it is well-known thing that **lightning** occurs only when the **Rain-clouds gather in the sky**. In other words, in the clear and bright shining sky, **no lightning phenomenon could be seen**.

Hence the phrase ***Paviravi Kanya/*पावीरवी कन्या** implies **Saraswati** as the **rain-fed river**.

Moreover, the **rain dependency** of river **Saraswati** has also been highlighted by the Poet from the **Bharadwaja** clan in another **Mandala-6** verse **Rv-6,52,6**.

Rv-6.52,6: *indro nediṣṭhamavasāghamiṣṭhaḥ **sarasvatī** sindhubhiḥ pinvamānā |*
__parjanyo__ na oṣadhībhirmayobhuraghniḥ suśaṃsaḥ suhavaḥ piteva ||

इन्द्रो॒ नेदि॑ष्ठमव॒सागं॑मिष्ठः॒ सर॑स्वती॒ सिन्धु॑भि॒: पिन्व॑माना । प॒र्जन्यो॑ न॒ ओष॑धीभिर्मयो॒भुर॒ग्निः सु॒शंसः॑ सु॒हवः॑ पि॒तेव॑ ॥

Most near, most oft comes Indra with protection, and she **Sarasvati**, who swells with rivers,
Parjanya, bringing health with herbs, and Agni, well lauded swift to listen, like a father.

Presence of the word **Parjanya** in the above verse makes it clear that at that time, the **seasonal rain** was the main source of water for river **Saraswati**.

However, since **pre-Rigvedic period**, due to the prolong droughts experienced by the eastern part of the **Rigvedic Territory**, river **Saraswati** was in bad state. The Composers of **Rigved** have enigmatically described the natural phenomenon as the arrival of demon **Vritra** (personification of drought) in the world. Frequent use of the term **Vritras** (plural) in the songs implies that the **people of Rigvedic country** had to suffer from many long duration droughts. Following verse taken from the **hymn devoted to Saraswati** manifests the same

Rv-6.61,14: *sarasvatyabhi no neṣi vasyo māpa spharīḥ payasā mā na ādhak |*
juṣasva naḥ sakhyā veśyā ca mā tvat kṣetrāṇyaraṇāni ghanma ||

सर॑स्वत्य॒भि नो॑ नेषि॒ वस्यो॒ मापं स्फरी॒: पयं॑सा॒ मा न॒ आ धं॑क् । जु॒षस्वं नः॒ सु॒ख्या वे॒श्यां च॒ मा त्वत्क्षे॒त्रा॒ण्यर॑णानि गन्म ॥

Guide us, **Sarasvati**, to glorious treasure: **refuse us not thy milk**, nor spurn us from thee.
Gladly accept our friendship and obedience: **let us not go from thee to distant countries**.

Content of the above verse reflects that as **Saraswati** was unable to provide water to the people who resided on **her** banks, and hence they started deserting their beloved river.

Mandala-7 Poet through the verse **Rv-7.50,4** has presented the **ground reality** in the form of existence of some dry rivers and health problems caused due to scarcity of water and/or the presence of stagnant polluted water (causing water-borne diseases) in some non-flowing rivers of the **eastern region**, adjoining river **Saraswati**.

Rv-7.50,4*:* *yāḥ pravato nivata udvata udanvatīranudakāśca yāḥ* |
tā asmabhyaṃ payasā pinvamānāḥ śivā devīraśipadā bhavantu sarvā nadyo aśimidā bhavantu ||

याः प्रवतो निवतं उद्वतं उदन्वतीरनुदकाश्च याः । ता अस्मभ्यं पयसा पिन्वमानाः शिवा देवीरशिपदा भवन्तु सर्वा नद्यो अशिमिदा भवन्तु ॥

The steep declivities, the valleys, and the heights, the channels full of water, and the waterless.
May those who swell with water, gracious Goddesses, never afflict us with the **Sipada** disease, may all the rivers keep us free from ***Simida***.

The story of the **waterless river Saraswati** does not end here, even the **Late Mandala Poets** in the verses of Mandala-**5** and **8** have reiterated the same thing. In a poetic style, **Mandala-5** verse **Rv-5.43,11** describes the pathetic condition of the river as the Poet appeals to river **Saraswati**, from **Heaven**, first **she** should arrive on **Earth** (means as good as **she** has disappeared from the land and moved to Heaven) and then from the mountain (place of her origin), she should come to the place of **Yajna** in running condition (means bring water).

Rv-5,43,11: *ā no divo bṛhataḥ parvatād ā sarasvatī yajatā ghantu yajñam* |
havaṃ devī jujuṣāṇā ghṛtācī śaghmāṃ no vācam uśatī śṛṇotu ||

आ नो दिवो बृहतः पर्वतादा सरस्वती यजता गन्तु यज्ञम् । हवं देवी जुजुषाणा घृताचीं शग्मां नो वाचमुशती शृणोतु ॥ ५.०४३.११

From high heaven may **Sarasvati** the Holy visit our sacrifice, and from the mountain.
Eager, propitious, may the balmy Goddess hear our effectual speech, our invocation.

Above three verses indicate that during the period of **Mandala-6**, **7**, and **5** river **Saraswati** was totally **rain dependent** for the supply of water. Therefore, due to precarious state of river **Saraswati** and the adjoining rivers of the eastern part of the **Rigvedic Territory**, the members of Priestly Community along with some **leaders of** the **Five Tribes** decided to relocate themselves to **west of river Sindhu** during the period of composition of **Mandala-5** itself. This statement is based on the content of **Mandala-5** verse **Rv-5.53,9** in which, the Poet from **Atri** clan has mentioned the names of the **six western region rivers** in **a single verse** and these are **Rasa**, **Anitabha**, **Kubha**, **Krumu**, **Sindhu** and **Sarayu**. Western region rivers like **Anitabha**, **Kubha** and **Krumu** are not at all found in the **All Five Early Mandalas** (**Mandala-2, 3, 4, 6, and 7**). However, names of river **Sindhu, Rasa** and **Sarayu** are seen in **Mandala-4**.

Moreover, the verses taken from the **Mandala-8** also portray similar picture. When the Poet/Priest visited to the area adjacent to river **Saraswati**, probably to perform **Yajna** in that region and then there he noted that, at that time, only a few noble people resided on the bank of river **Saraswati**, and among them was a local king **Chitra**.

Rv-8,21,17: *indro vā ghediyan maghaṃ **sarasvatī** vā subhaghā dadirvasu* |
*tvaṃ vā **citra dāśuṣe*** ||

इन्द्रो॑ वा॒ घेदिय॑न्म॒घं सर॑स्वती वा सु॒भगा॑ द॒दिर्व॑सु॑ । त्वं वा॑ चित्र दा॒शुषे॑ ॥

Indra or blest **Sarasvati** alone bestows such wealth, treasure so great, or thou,
O **Citra**, on the worshipper.

Rv-8.21,18: ***citra*** *id rājā rājakā idanyake yake sarasvatīmanu* |
parjanya *iva tatanad dhi vṛṣṭyā sahasramayutā dadat* ||

चित्र॒ इद्राजा॑ राज॒का इद॑न्य॒के य॒के सर॑स्वती॒मनु॑ । प॒र्जन्य॑ इव त॒तन॒द्धि वृ॒ष्ट्या स॒हस्र॑म॒युता॒ ददत् ॥

Citra is King, and only king-lings are the rest who dwell beside **Sarasvati**.
He, like **Parjanya** with his **rain**, hath spread himself with thousand, yea, with myriad gifts.

Please bear in mind that in the **first 30 hymns** of **Mandala-8**, river **Sindhu** figures about **6 times**. Hence it can be said that as the Poet would have travelled from the west of river **Sindhu** to the **eastern part** to conduct special **Yajna** on the bank of river **Saraswati**, then he came to know about the real condition of the river. Presence of the word **Parjanya** in the verse **Rv-8.21,18** signals that for the source of water, river **Saraswati** was totally dependent on **rain**.

However, the Composers of the **Last Two Mandalas of Rigved** have lavishly praised river **Saraswati** at the time of **Yajnas** performed on **her banks** and specifically called her as the **pious thought giver.** Contents of the **Mandala-1** verses **Rv-1.3,10 to 12** and **Mandala-10** verses **Rv-10.17,7 to 10** surely convey the same.

In short, the generations of Rigvedic People had **endless love** for river **Saraswati**.

Surprisingly, **Vasistha** the **Mandala-7** Poet did not address a single hymn either to river **Parushni** or river **Yamuna**, even though on the banks of these two rivers, the **Bharatas** and **Tritsus** achieved convincing victories in the **two separate battles; 1)** The **War of Ten Kings** and **2)** The battle against **Bheda** and his comrades respectively (refer to the **war hymn Rv-7.18**). But **Vasistha** the **Lead Composer** has deliberately praised the **dry river Saraswati** in the two dedicated hymns **Rv-7,95** and **Rv-7.96**. **Why is it so**?

b. Ilaspade:

Ilaspade term is found in a few verses of **Rigved** and Mandala-wise its frequency as well as the related verse numbers are as follows [1].

Ilaspade/ इळसपदे: 1(2), 2(1), 3(2), 6(1), 10(5)

Ilaspada/Ilayaspade: **Rv-1. 128,1** & **4.**

Rv-2. 10.1.

Rv-3. 23.4; **Rv-3.29.4**.

Rv-6. 1.2.

Rv-10.1.6; **Rv-10.70.1**; **Rv-10. 91**,**1** & **4**; **Rv-10.191,1**.

Please bear in mind that all the verses that contain the special term **Ilaspade** have been addressed to God **Agni**.

Now take an intense look at the **Mandala-3** verse **Rv-3.23,4**.

Rv-3.23,4: *ni tvā dadhe **vara ā pṛthivyā iḷāyāspade** sudinatve ahnām* |

***dṛṣadvatyāṃ** mānuṣa **āpayāyāṃ sarasvatyāṃ** revadaghnedidīhi* ||

नि त्वां दधे॒ वर॒ आ पृ॑थि॒व्या इळा॑यास्प॒दे सु॑दि॒नत्वे॒ अह्ना॑म् । दृ॒षद्व॑त्यां॒ मानु॑ष आप॒यायां॒ सर॑स्वत्यां र॒ेवदग्ने दिदीहि ॥ ३.०२३.०४

He set thee in the **earth's most lovely station**, **in Ila's place**, in days of fair bright weather.

On man, on **Apaya**, Agni! on the rivers **Drsadvati**, **Sarasvati**, shine richly.

Content of the above verse manifests that **Ilaspade** is the region wherein the rivers like **Saraswati**, **Apaya** and **Drisadvati** flow. Probably due to confluence of three rivers, the Poet has termed the area as ***vara ā pṛthivyā/*** the **best place on Earth to live**. On the basis of this description, **present-day Haryana state of India** is the most suitable candidate for the Rigvedic region **Ilaspade**. Additionally, content of the verse **Rv-3.53,11** depicts king **Sudasa** wishes to perform **Yajna** in the place ***vara ā pṛthivyā*** which is nothing but **Ilaspade** region.

Following **Mandala-10** verses exhibit the application of the term **Ilaspade**, meaning thereby, the **Composers of the Last Mandala** were aware of the importance of ancient locality ***iḷāyāspade***, the place where once their ancestors lived. This statement has the basis of the **presence of Ilaspade** term in the verses of **Three Early Mandalas**; i.e. **Mandala-2**, **3**, and **6**.

Rv-10.1,6: *sa tu vastrāṇyadha peśanāni vasāno agnir**nābhāpṛthivyāḥ** |*

*aruṣo jātaḥ **pada iḷāyāḥ** purohito rājanyakṣīha devān* ||

स तु वस्त्राण्यध पेशंनानि वसांनो अग्निर्नाभां पृथिव्याः । अरुषो जातः पद इळांयाः पुरोहितो राजन्यक्षीह देवान् ॥

So Agni stands on **earth's most central station**, invested in well-decorated garments.

Born, red of hue, where men pour out libations, O King, as great High Priest bring the Gods hither.

Rv-10.70,1*: imāṃ me agne samidhaṃ juṣasv**eḷaspade** prati haryāghṛtācīm* |
varṣman pṛthivyāḥ sudinatve ahnāmūrdhvobhava sukrato devayajyā ||

इमां में अग्ने समिधं जुषस्वेळस्पदे प्रतिं हर्या घृताचींम् । वर्ष्मन्पृथिव्याः सुंदिनत्वे अह्नांमूर्ध्वो भंव सुक्रतो देवयज्या ॥

Enjoy, O Agni, this my Fuel, welcome the oil-filled ladle where we pour libation.

Rise up for worship of the Gods, wise Agni, on the earth's height, while days are bright with beauty

Rv-10.91,1: *saṃ jāghṛvadbhirjaramāṇa idhyate dame damūnā iṣayann**iḷaspade** |*
viśvasya hotā haviṣo vareṇyo vibhurvibhāvāsuṣakhā sakhīyate ||

सं जांगृवद्भिर्जरंमाण इध्यते दमे दमूंना इषयंन्निळस्पदे । विश्वंस्य होतां हविषो वरेंण्यो विभुर्विभावां सुषखां सखीयते ॥

Brisk, at the **place of Ila**, hymned by men who wake, our own familiar Friend is kindled in the house;

Hotar of all oblation, worthy of our choice, Lord, beaming, trusty friend to one who loveth him.

Rv-10.91,4*: prajānannaghne tava yoniṃ ṛtviyami**ḷāyāspade** ghṛtavantamāsadaḥ* |
ā te cikitra uṣasāmivetayo.arepasaḥ sūryasyevaraśmayaḥ ||

प्रजानन्नग्ने तव योनिंमृत्वियमिळांयास्पदे घृतवंन्तमासंदः । आ तें चिकित्र उषसांमिवेतंयोऽरेपसः सूर्यस्येव रश्मयंः ॥

Fore-knowing well, O Agni, thou in **Ila's place** hast occupied thy regular station balmed with oil.

Marked are thy comings like the comings of the Dawns, the rays of him who shineth spotless as the Sun.

As mentioned earlier, above four verses are devoted to god **Agni**.

Verses that connect "Ilaspade with Ila"

There are **three hymns** composed by the Poets belonging to **two different eras** of **Rigved** who have included the terms **Ilaspade** and **Ila** in the same song.

In the Early Mandala hymn **Rv-3.29**; we find both terms but in two separate verses.

Rv-3.29,4: ***iḷāyāstvā pade** vayaṃ nābhā pṛthivyā adhi* |
jātavedo ni dhīmahyaghne havyāya voḷhave ||

इळांयास्त्वा पदे वयं नाभां पृथिव्या अधिं । जातंवेदो नि धीमह्यग्नें हव्याय वोळ्हंवे ॥

Rv-3.29,3: *uttānāyāmava bharā cikitvān sadyaḥ pravītā vṛṣaṇaṃ jajāna |*
*aruṣastūpo ruśadasya pāja **iḷāyās putro** vayune.ajaniṣṭa ||*

उ॒त्ता॒नाया॒मवं भरा चिकि॒त्वान्स॒द्यः प्रवीं॑ता॒ वृष॑णं जजान । अ॒रु॒षस्तूं॑पो॒ रुश॑दस्य॒ पाज॒ इळा॑यास्पु॒त्रो व॒युने॑ऽजनिष्ट ॥

In the verse **Rv-3.29,4** the term **Ilaspade** is seen and in the earlier verse i.e. **Rv-3.29,3** the phrase ***Ilayas putro***/the **son of Ila** is noticed.

In the **last but-one Mandala** verse **Rv-1.128,1**; the word **Ilaspade** is noticed twice, and in the verse **Rv-1.128,7**; the term **मानुषाणामिळा/ *mānuṣāṇāmiḷā*** is observed.

Rv-1.128.1: *ayaṃ jāyata manuṣo dharīmaṇi hotā yajiṣṭha uśijāmanuvratamaghniḥ svamanu vratam|*
viśvaśruṣṭiḥ sakhīyate rayiriva śravasyate | adabdho hotā ni ṣadadiḷaspade parivīta iḷaspade ||
अ॒यं जा॑यत॒ मनु॑षो॒ धरी॑मणि॒ होता॒ यजि॑ष्ठ उ॒शिजा॒मनु॑ व्र॒तम॒ग्निः स्वमनु॑ व्र॒तम् । वि॒श्वश्रु॑ष्टिः सखीय॒ते र॒यिरि॑व श्रवस्य॒ते ।
अद॑ब्धो॒ होता॒ नि ष॑ददि॒ळस्प॒दे परि॑वीत इ॒ळस्प॒दे ॥

By Manu's law was born this Agni, Priest most skilled, born for the holy work of those who yearn therefore, yea, born for his own holy work. All ear to him who seeks his love and wealth to him who strives for fame, Priest ne'er deceived, he sits in **Ila's holy place**, girt round in **Ila's holy place**.

Rv-1.128,7*: sa mānuṣe vṛjane śantamo hito.aghniryajñeṣu jenyo na viśpatiḥ priyo yajñeṣu viśpatiḥ |*
*sa havyā **mānuṣāṇāmiḷā** kṛtāni patyate |sa nastrāsate varuṇasya dhūrtermahodevasya dhūrteḥ ||*
स मानु॑षे वृ॒जने॒ शंत॑मो हि॒तोऽ३ऽग्निर्य॒ज्ञेषु॒ जेन्यो॒ न वि॒श्पतिः॒ प्रि॒यो य॒ज्ञेषु॒ वि॒श्पतिः॑ ।
स ह॒व्या मानु॑षाणामि॒ळा कृ॒तानि॑ पत्यते । स नं॑स्त्रासते॒ वरु॑णस्य धू॒र्तेर्म॒हो दे॒वस्य॑ धू॒र्तेः ॥

That Agni hath been set most kind in camp of men, in sacrifice like a Lord victorious,
like a dear Lord in sacred rites. His are the oblations of mankind when offered up at **Ila's place**.

Moreover, in the ***Apri Sukta*/ Apris hymn** of the **Last Mandala**; **Rv-10.70** the term **Ilaspade** is noticed in the verse **Rv-10.70,1** and the word **Ila** is seen in the verse **Rv-10.70,8**.

Who is Ila/इळा?

Then it is natural to have a question on the Rigvedic word **Ila**. The Poet of the **Earliest Mandala**, while delivering an **introductory speech** on the different Vedic Deities has introduced the character **Ila** in the verse **Rv-2.1,11**; as त्वमिळां श॒तहिमासि॒ दक्ष॑से॒/ ***tvamiḷā ṣatahimāsi dakṣase*** or **hundred wintered Ila**. In practical sense, the phrase, **Hundred Wintered** can be taken as **a long-lived entity**. Please note that, the forefathers of **pre-Rigvedic Rishis** who introduced the concept of **Rta** and **Seven Adityas** believed that the **Seven Male Gods** are

invisible and **immortal Characters**. As the Composer has restricted **the life span of Ila** to **hundred years**, the female character who has been depicted as the **Goddess** has to be a **mortal being**, who definitely lived prior to **Rigvedic Period** as the different Poets have projected the said character as the **figure of the past**. The generations of the **Rigvedic Poets** often called her as the **Goddess,** invariably included her name in the **Apris hymns** (***Apri Suktas***) and frequently recalled her for extending full support to the Priestly Community during the **pre-Rigvedic era**. Additionally, with the use of word the **दक्षसे/*dakshase*** in the verse **Rv-2.1,11**; the Poet has described her as mentally very sound and alert person even at her old age.

The Poet **Atri** of **Mandala-5** has linked the name of **Ila** with God **Agni**. Please remember that all the verses pertaining to **Ilapade** term are also addressed to **Agni**.

Rv-5.4,4: *juṣasvāgna **iḷayā sajoṣā** yatamāno raśmibhiḥ sūryasya |*
juṣasva naḥ samidhaṃ jātaveda ā ca devān haviradyāya vakṣi ||

जुषस्वाग्न **इळया** सजोषा यतमानो रश्मिभिः सूर्यस्य । जुषस्वं नः समिधं जातवेद आ चं देवान्हंविरद्याय वक्षि ॥

Agni, enjoy, of one **accord with Ila**, striving in rivalry with beams of Surya,
Enjoy, O Jatavedas, this our fuel, and bring the Gods to us to taste oblations.

In the verse **Rv-7.44,2; Vasistha** the **Mandala-7** Composer who was a newcomer in the field of Rigvedic poetry, has termed her as ***Ila Devi* / इळां देवीं /Goddess Ila**.

Verse **Rv-7.16,8** praises her as ***iḷā ghṛtahastā***/इळां घृतहंस्ता probably means a very liberal person like Grita/Ghee or she advised the pre-Rigvedic Rishis to use grita/ghee copiously while performing **simple Agni worship**.

The Poet of the verse **Rv-10.70,8** has called her as ***īḷā devīghṛtapadī*/ इळा देवीघ्रतपदी.**

From the above discussion, it is apparent that the term **Ilaspade** is closely associated with the **pre-Rigvedic character Ila** which implicitly conveys us that it is the **name of a place** where once a feminine but very respectable person called as **Ila** lived, and due her constant support given to the ancient Rishis like **Angirasa** and **Bhrigu** to promote the **Early Vedic Philosophy**, the **pre-Rigvedic Rishis** gave her the status of **Deity/Goddess**. As described by the Poet of the verse **Rv-3.23,4**; **Ilaspade** is the **best place to reside on Earth**, mainly due to the presence of the most celebrated Vedic river **Saraswati** in the region, who is also joined by other two local rivers **Apaya** and **Drisadvati.** Based on the geographical location of river **Saraswati**, (refer to verses **Rv-3.23,4** and **Rv-10.75,5**), the Rigvedic term **Ilaspade** is identified as the modern-day **Haryana** state of India.

III. Verses that link "Nahusha and the Five Tribes" with "Saraswati and Ilaspade":

Having introduced the **four factual special terms** found in the different Rigvedic hymns, now it is time to bring these characters on a **common cultural landscape** and then understand their distinct roles in **shaping the history of Rigved** through the **contextual clues** provided by the various Poets in the related verses.

"Ila and Nahusha" belonged to the same Royal Family

The Poet of **Mandala-1** in a verse **Rv-1.31,11** has placed **Nahusha** and **Ila** together as described below.

Rv-1.31,11: *tvāmagne prathamamāyumāyave devā akṛṇvan* ***nahuṣasya*** *viśpatim* |
iḷāmakṛṇvan *manuṣasya śāsanīṃ pituryat putro mamakasya jāyate* ||

त्वामंग्ने प्रथ॒ममा॒युमा॒यवे॑ दे॒वा अ॑कृण्व॒न्नहु॑षस्य वि॒श्पति॑म् । इळा॑मकृण्व॒न्मनु॑षस्य॒ शास॑नीं पि॒तुर्यत्पु॒त्रो मम॑कस्य॒ जाय॑ते ॥

Thee, Agni, have the Gods made the first living One for living man, Lord of the house of **Nahusa**.
Ila they made the teacher of the sons of men, what time a Son was born to the father of my race.

In other verses of the same hymn, the Poet has introduced two more royal personalities; **Pururavas** (**Rv-1.31,4**) and **Yayati** (**Rv-1.31,17**). The Last Mandala verse **Rv-10.95,18** indicates that **Pururavas** is the son of **Ila**. Similarly, through the Last Mandala **Rv-10.63,1**; verse, the Poet has informed us that **Nahusha** is the father of **Yayati**. Hence there is enough substance to say that **Ila**, **Pururavas**, **Nahusha** and **Yayati** the four characters mentioned in the hymn **Rv-1.31** belonged to the **same Noble Family** but lived **prior to Rigvedic period**.

King Nahusha and River Saraswati

In a hymn dedicated to river **Saraswati**, **Vasistha** the **Mandala-7** Poet has uncovered the old story of river **Saraswati**. In the verse **Rv-7.95,2** the Poet has revealed that, during the regime of king **Nahusha**, the river used to flow in full capacity from the **mountain to sea**.

Rv-7.95,2: *ekācetat sarasvatī nadīnāṃ śuciryatī ghiribhya ā samudrāt* |
rāyaścetantī bhuvanasya bhūrerghṛtaṃ payo duduhe nāhuṣāya ||

एकांचेत॒त्सर॑स्वती न॒दीनां॒ शुचि॑र्य॒ती गि॒रिभ्य॒ आ सं॒मुद्रात् । रा॒यश्चेत॑न्ती॒ भुव॑नस्य॒ भूरे॑र्घृ॒तं पयो॑ दुदुहे॒ नाहु॑षाय ॥ ७.०९५.०२

Pure in her course from **mountains to the ocean**, alone of streams **Sarasvati** hath listened.
Thinking of wealth and the **great world of creatures**, she poured for **Nahusa** her milk and fatness.

Now we shall focus our attention on the two key words- **Alone**, and **Pure** found in the **Griffith** translated verse **Rv-7.95,2**.

1. Alone:

The Poet has used the word **Alone/eka/*ekā*** to hint at that among the several rivers of the **eastern region** of **Rigvedic Territory**, **Saraswati alone** completes **her course** from the **mountain to sea**. In other words, other major rivers located adjoining river **Saraswati** like **Sutudri** (Sutlej), **Vipas (**Beas), **Parushni** (Ravi), **Asikni** (Chinab) and **Vitasta** (Jhelum) as well as the eastern river **Yamuna** are not lucky enough to meet the **sea directly,** as these rivers first join the other two major rivers (**Sindhu** and **Ganga**) at different locations.

When the Poet of verse **Rv-7.95,2** speaks about the complete journey of **Saraswati** from **Mountain to Sea**, means he has fairly good idea about **her** origin (**mountain**) and **her** last destination (**sea**) as well. Hence it can be said that during the early part of **Nahusha's rule**, river **Saraswati** was an **independent** and **continuously flowing stream** or as good as perennial **Ancient River of the eastern region of Rigvedic Territory**.

2. Pure:

Pure/Shuchi/ *śuci* is another word found in the said verse that needs explanation. In all probabilities, it manifests that, right from **her** origin to the end point, **Saraswati** flowed **within the Rigvedic Territory** and has no connection with the foreign land and/or did not depend on any foreign origin stream for the supply of water. It means to say that during the **pre-Rigvedic** time, **her integrity to Vedic People** remained beyond doubt or unquestionable. Therefore, the Poet has specifically termed her- **Pure/Shuchi** or **indigenous** in the said verse.

East to west expansion of the kingdom of Aryas that was originated on the bank of Saraswati

The verse **Rv-6.61,9** selected from the hymn devoted to **Saraswati** provides a clue for the **East to West** expansion of the **kingdom of the Aryas**.

Rv-6.61,9: *sā no viśvā ati **dviṣaḥ svasṝranyā ṛtāvarī** | atannaheva **sūryaḥ** ||*

सा नो॒ विश्वा॒ अति॒ द्विषः॒ स्वसॄ॒रन्या ऋ॒तावरी । अत॒न्नहे॑व॒ सूर्यः ॥

She hath spread us beyond all foes, **beyond her Sisters**, Holy One,
As **Surya spreadeth out the days**.

Content of the above verse manifests the spread of the kingdom of the ruling class from the east to west direction, very similar to the daily movement of the **Sun/Surya**. Since the verse belongs to the hymn addressed to river **Saraswat**i, then it becomes clear that the Composer wants to give the credit of expansion or growth of the kingdom to **his beloved river**. In a poetic style, the Poet has used daily path of travel of **Surya/the Sun** to indicate the **direction of expansion**. Please remember that **Rigved is the collection of Poems.** Many ancient Poets used different poetic tools to express their views. In the verse **Rv-6.49.7** the Poet has described river **Saraswati** as the **Paviravi Kanya** /the **Child of Lightning** to denote **her** as the **rain-fed river**. These two examples show that the Composers used the **natural phenomena** to tell the facts.

Then the basic question here is, **when did the expansion of kingdom occur?**

In the **Four** out of the **Five Early Mandalas**, i.e. **Mandala-2**, **3**, **6**, and **7**; there is no reference of the major western river **Sindhu**. Only in the **Early Mandala-4**, we see, river **Sindhu** (appears thrice) and other two rivers of the **Western Territory** namely, **Rasa** and **Sarayu**. In **Mandala-7** wherein we find the references of the **two real wars**, but these wars were fought in the **Eastern part of Rigvedic Territory** and the fact is, **Mandala-7** was composed after the **Mandala-6**. Now take a serious look at the **Mandala-4 verse** given below.

Rv-4.30,18: *uta tyā sadya **āryā sarayor** indra pārataḥ* | ***arṇācitrarathāvadhīḥ*** ||
उ॒त त्या स॒द्य आर्या॑ स॒रयो॑रिन्द्र पा॒रतः॑ । अर्णाचि॒त्ररं॑थावधीः ॥

Arna and **Citraratha**, both **Aryas**, thou, Indra, slewest swift, on yonder side of **Sarayu**.

The Poet has addressed the above verse to **Indra** and tells us that the **God** has killed **Arna** and **Chitraratha** on the rear side of river **Sarayu** who were the **enemies** of the Priests.

Please note that the Composer has termed both of them as the **Aryas**, which implies that, to west side of river **Sindhu,** the **Aryas,** the adversaries of the **Rigvedic Priests** were **already residing**. Other than the Poet **Bharadwaja** of **Mandala-6** (see verse **Rv-6.61,9),** no **Early Mandala Poet** has ever talked about the westward expansion of the **realm of the Aryas**.

Hence it can be said that the expansion of the **Arya's dominion** would have occurred during the **pre-Rigvedic era**. In all probabilities, the great warrior king **Nahusha** who lived on the bank of river **Saraswati** would have extended his empire from the **east to west**, beyond the region of **Seven Sisters** (***Sapta-Sindhu***). It is most likely that **Arna** and **Chitraratha** the **two Arya kings** were from one of the families of the **Five Tribes of Nahusha**. When the **Priests** visited the western region, there they would have experienced opposition to **Indra** and **Yajna**.

The earliest batch of the Five Tribes grew up on the bank of river Saraswati

The Poet of **Mandala-6** in the verse/hymn dedicated to **Saraswati** has uncovered another fact that **the Five Tribes** were **born and brought up** on the bank of river **Saraswati**.

Rv-6.61,12: *triṣadhasthā saptadhātuḥ **pañca jātā vardhayantī** |vāje-vāje havyā bhūt* ||

त्रिषधस्था सप्तधातुः पञ्च जाता वर्धयन्ती । वाजेवाजे हव्या भूत् ॥

Seven-sisters, sprung from threefold source, the **Five Tribes' prospered**,
She must be invoked in every deed of might.

In the above verse the Composer has introduced a new episode of the **birth of Five Tribes** in a place located on the bank of river **Saraswati,** described as **पञ्च जाता वर्धयन्ती/** ***pañca jātā vardhayantī*** means, the **earliest lot of the Five Tribes** grew up on the shore of river **Saraswati**. It manifests that the Poet very well knew the **history of the Five Tribes** since their birth despite the fact that the **first batch Leaders** of the **Five Tribes** had **no liking** for the Ideology of the Priests. Please bear in mind that through the verse **Rv-6.46,7**, the Poet from the **Bharadwaja** clan has disclosed the **relationship of the Five Tribes** with king **Nahusha**.

Purus, (one of the Five Tribes of Nahusha) resided on the bank of Saraswati

Mandala-7 Poet in the verse **Rv-7.96,2** addressed to **Saraswati** has talked about the **Purus**, one of the **Five Tribes of Nahusha** dwell on the banks of river **Saraswati** only when the **banks become grassy** means during **rainy season only**. This verse implicitly tells us about the pathetic condition of river **Saraswati** as it had become a **seasonal river**.

Rv-7.96,2: *ubhe yat te mahinā śubhre andhasī adhikṣiyanti pūravaḥ* |
sā no bodhyavitrī marutsakhā coda rādho maghonām ||

उभे यत्तें महिना शुंभ्रे अन्धंसी अधिक्षियन्तिं पूरवंः । सा नों बोध्यवित्री मरुत्संखा चोद राधों मघोनांम् ॥

When in the fulness of their strength the **Purus dwell**, Beauteous One, on thy **two grassy banks.**
Favour us thou who hast the Maruts for thy friends: stir up the bounty of our chiefs.

Above verse also intimates us that the **Purus** were the occupants of the upstream region of river **Saraswati**, the land that was once graced by mighty king **Nahusha** (refer to verse **Rv-7.95,2**). It also means that the **Ilaspade** area (***vara ā pṛthivyā***) where king **Sudasa** performed the **Dana-stuti Yajna** after defeating the **Ten Kings** was the part of **Purus' country.**

After abandonment, Nahusha's place was occupied by the Dasyus

The Poet from the **Last Mandala of Rigved** in the verse **Rv-10.99,7** dedicated to **Indra** says that in the interest of **Manu/*Manush***, the **Warrior God** shoots arrow to kill **Dasyu** who had occupied the **town /*pura* of Nahusha**.

Rv-10.99,7*: sa druhvaṇe **manuṣa** ūrdhvasāna ā sāviṣadarśasānāyaśarum* |

*sa nṛtamo **nahuṣo**.asmat sujātaḥ **puro.**abhinadarhan**dasyuhatye*** ||

स द्रुह्वंणे मनुंष ऊर्ध्वसा॒न आ सांविषदर्शसा॒नाय॒ शरुंम् । स नृतंमो॒ नहुंषो॒ऽस्मत्सुजां॑तः पुरोंऽभिन॒दर्हन्दस्यु॒हत्यें ॥

He raised himself on high and shot his arrow against the guileful and oppressive foeman.

Strong, glorious, manliest, for us he shattered the **forts of Nahusa** when he slew the **Dasyus**.

Content of the above verse hints at, because of the desertion of the **town of Nahusha**, the **Dasyus** have made their homes/colonies and for the sake of human/Priest, then **Indra** kills them using the arrows (not Vajra). In other words, scarcity of water caused due to frequent failure of the seasonal rains, led to the migration of **residents of Ilaspade** area to other places. Then the localities that were once occupied by the **people of Nahusha** or the **Five Tribes**, took deserted look and the **vultures** dwelt there. Therefore, the **visiting Poet** requests **Indra** to kill the **vultures** using arrows. This **Last Mandala** verse makes it clear that king **Nahusha** was the prominent figure of the past and therefore, the Composers of **Rigved** often recalled him. Please remember that in the Last Mandala hymn **Rv-10.91**; the term **Ilaspade** appears **twice**.

Mandala-1 Poet has placed "Ila and Bharata" together

In the verse **Rv-1.96,3**, the Poet has brought ancient queen **Ila** and **Bharata** together.

Rv-1.96,3: ***tamīḷata** prathamaṃ yajñasādhaṃ viśa **ārīrāhutaṃ** ṛñjasānam* |

***ūrjaḥ putraṃ bharataṃ** sṛpradānuṃ devā agnindhārayan draviṇodām* ||

तमींळत प्रथ॒मं यं॑ज्ञसाधं॒ विश॒ आरी॒राहुं॑तमृंजसा॒नं । **ऊर्जः॑ पु॒त्रं भं॑रतं** सृ॒प्रदां॑नुं दे॒वा अ॒ग्निं धां॑रयंद्रविणो॒दां ॥

Unfortunately, while translating the verse devoted to **Agni**, **Griffith** did not pay attention to the terms **Ila** and **Bharata**, but used the word **Arya** in his translation though it is not seen in the **Sanskrit verse**. Please see **Griffith Translated** verse given below.

Praise him, ye **Aryan folk**, as chief performer of sacrifice adored and ever toiling,

Well-tended, Son of Strength, the Constant Giver. The Gods possessed the wealth bestowing Agni.

IV. Correlating Poetic Description with the Harappan Statue: Coincidence or Reality?

A very special female idol unearthed during the excavation of **Mohenjo Daro** mound, one of the major sites of the **Harappan civilization**, is presently kept in the National Museum of India, New Delhi. The statue is popularly called as the **Dancing Girl**, and provides insights into the culture and artistic achievements of the **Harappan Civilization**.

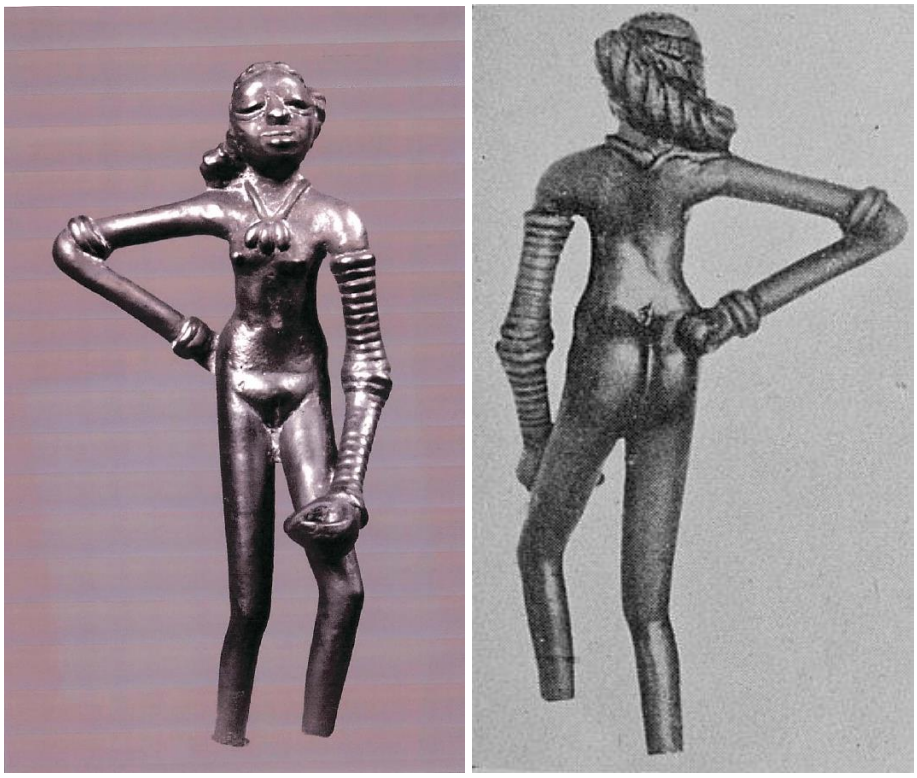

Figure- 1: the bronze idol of **"Dancing Girl"** (Images sourced from the Internet)

The making of the bronze statue involved use of the **lost-wax process** (also known as Investment Casting method) in which the molten bronze is poured into a sand mould of the desired shape. In 1926, archaeologist **Ernest Mackay** found the **Dancing Girl** at **Mohenjo-daro**, one of the largest towns of the **Harappan** or **Indus Valley Civilization**.

Now take a close look at the **Griffith translated** Rigvedic verse given below.

Rv-1.92,4: *adhi **peśāṃsi** vapate **nṛtūri**vāporṇute **vakṣa** usreva barjaham |*
*jyotirviśvasmai bhuvanāya kṛṇvatī gāvo na vrajaṃ vy**uṣā** āvartamaḥ ||*

अधि॒ पेशाँ॑सि वपते नृ॒तूरि॒वापो॑र्णु॒ते व॑क्ष॒ उ॒स्रेव॒ बर्ज॑हम् । ज्योति॒र्विश्व॑स्मै॒ भुव॑नाय कृण्व॒ती गावो॒ न व्र॒जं व्युषा आ॑व॒र्तम॑ः ॥

 # She, like a dancer, puts her **broidered garments** on: as a cow yields her udder so **she bares her breast**.
Creating light for all the world of life, the **Dawn** hath laid the darkness open as the cows their stall.

Poetic depiction of Goddess **Usha/Dawn** matches with the appearance of the **Dancing Girl** statue of the **Harappan period**.

V. Summary of the pre-Rigvedic and Rigvedic Events occultly reported by the Poets:

When the information found in the different hymns of **Rigved** about the **four distinct but real characters** namely, **Nahusha**, the **Five Tribes**, **Saraswati** and **Ilaspade** is compiled and analysed in the proper contexts, this exercise has led to following conclusions.

- The **ancestors of the Rigvedic Priests** shared culture, language, and the place of the residence with the **Royal Family** that was headed by **queen Ila** (see hymn **Rv-1.31**).
- **Nahusha** was the descendant of **Ila** and the **ancestor** of the **Five Tribes of Rigved.**
- Apart from the members of the **Priestly Community**, the warrior class led by the **pre-Rigvedic** king **Nahusha**, the **Five Tribes**, the **Bharatas** are the "**Aryas of Rigved"**.
- During the regime of mighty king **Nahusha**, the **Aryas** expanded their kingdom from the East of river **Saraswati** to West of river **Sindhu** (see verse **Rv-6.61,9**).
- As **Nahusha** strongly opposed the induction of a new warrior God **Indra** in the Vedic Ideology, the Vedic Society got split into two sections (refer to verses **Rv-4.18,11** and **Rv-8.96,16**) forcing the **pre-Rigvedic Rishis** to leave the kingdom of **Nahusha** located in the upstream part of river **Saraswati**, who then moved to downstream area of **Saraswati** adjoining the **Cholistan desert**, settled there, formulated **Yajna** and then began to compose **Mandala-2**, the **Earliest Mandala of Rigved**.
- Before the **War of Ten Kings**, the **Five Tribes of Nahusha** did not believe in **Indra** (see the verse **Rv-7.18,16**) and also did not perform **Yajna** (refer to verse **Rv-7.83,7**).
- After the defeat in the War, the **Five Tribes of Nahusha** accepted the **Vedic Ideology** and started attending **Yajna events** organised by the Priests (see verse **Rv-7.6,5**).
- Since **ancient time**, the **old Vedic People** or the **pre-Rigvedic Rishis** (the **ancestors of Rigvedic Priests)** were **emotionally attached** to river **Saraswati.**
- The generations of the **Rigvedic Poets** often recalled river **Saraswati** as their **mother** and the **pious thought giver** too.
- The **Mandala-3** Poet in the verse **Rv-3.23,4** has defined ***vara ā pṛthivyā*** or the **best place to reside** is the locality where river **Saraswati** and **her tributaries** flowed. It is also called as **Ilaspade**, the region where once queen **Ila** the ancestor of **Nahusha** lived.
- Hence the **place of origin** of the **ancient Vedic Philosophy** has to be on the bank of river **Saraswati** and in **Rigved**, this area is known as **Ilaspade (**the place of **Ila)**.
- Through the verse **Rv-3.53,13;** the Poet has expressed a desire of Bharata king **Sudasa** to conduct **Yajna** in the ***vara ā pṛthivyā*** or **Ilaspade** region and the verses **Rv-7.18,22** to **25** describe that **Sudasa** definitely performed **Dana-stuti Yajna** after capturing

Ilaspade region, the area between river **Parushni** and river **Yamuna** by defeating the opponents that included the **Five Tribes of Nahusha** in the two different wars fought on the banks of these two rivers. Additionally, the verses **Rv-7.19,3** to **6** depict that **Sudasa** performed another **Yajna** in the land of **Purus**. **Ilaspade region of Rigved** is nothing but the modern-day **Haryana state of India**.

- Due to frequent droughts experienced in the **eastern part of the Rigvedic Territory** (effect of **many Vritras**), during the period of **Mandala-5**, the Priestly People decided to relocate themselves to the Westside of river **Sindhu** (refer to verse **Rv-5.53,9** for the mention of **six western rivers**), but kept visiting the **Ilaspade** region as and when felt. By 1700 BCE, river **Saraswati** got dried up completely. This led to the abandonment of **Nahusha's country** by the residents (see verse **Rv-10.99.7** for ***Nahusha's Pura***).
- Present-day seasonal river **Ghaggar-Hakra**, (initially flows in **Haryana state of India** and finally ends in the desert of **Pakistan**) is the ancient river **Saraswati**.

In short, some verses of the **three hymns** dedicated to river **Saraswati** (Rv-6.61; Rv-7.95 and Rv-7.96) shed the light on the **key pre-Rigvedic incidences** occurred in the **eastern part of Rigvedic Territory** and some verses belonging to **three War Hymns** (Rv-7.18; Rv-7.33 and Rv-7.83) inform us about the real cause behind the **War of Ten Kings**. In a nut-shell, these **six hymns of the <u>Two Early Mandalas</u>** when studied properly, provide a brief outline of the **history of the "Saraswati-Sindhu Valley Civilization"**.

VI. References:

1. **"Rig Veda" (Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF**
2. **Monier-Williams Dictionary**

"When a reader puts his/her heart and soul to understand the intricacies of the various <u>Real Characters</u> present in Rigved, sincerely tries to interconnect them by applying his/her mind, then only the ancient text would reveal the historical events those took place in the Indian Sub-continent. Otherwise these incidences would remain hidden in the document".